

Page of Fashionable Hints for Women



What the December issue of *Le Costume Royal* and the December *Vogue* offer as suggestions in choice of materials and by way of glimpses into the world of the Smart Set.

Preference in Materials. Parisian couturiers, although they differ on many matters, seem pretty well agreed to give dark colors the lead.

A return upon deep, medium and quite dark shades and combinations of the same is undoubtedly going to be a feature of the coming season.

It is by no means certain that there will be a run on any given color. Those most in evidence are the following, to which favor is meted out pretty equally.

Medium and dark blues.
Olive and ivy greens.
Cigar and bronze browns.
Maroons and other red browns.

In some quarters deep shades of garnet red met with distinct approval. Black figures prominently in the mixed goods.

This scale of coloring is not confined to woolen goods, though the darkest among them are more often to be found in woolen goods, either plain or mixed together.

Light Cloths in Favor.

Another point on which there is general agreement is the favor extended to thin, light cloths and twills for the building up of the smart costumes known as demi-tailors.

Some firms signalize themselves by a decided preference for the self-colored varieties, whereas others resort more willingly to the checked and striped varieties, but both sorts are more or less used by all.

The characteristic of these new checked and striped goods is to be found in their coloring, the use of colors of the same depth, or at least of varying very much in depth, has been abandoned.

It is not hard to say "no," he replied, "but frequently it seems very hard to say it in such a way as to make people realize that you mean it."—Catholic Standard and Times.

Stripes, Checks and Brod Plais.

A far proposition is what are termed "invisible stripes and checks," which, when seen from a little distance, have the appearance of plain goods.

When two shades of colors are very

closely allied the stripes are sometimes slightly accentuated by the presence of a very narrow satin rib.

Others, again, have broad rep stripes woven into the twilled grounds. In this case the colors are mostly of the darkest giving very little relief to the stripe.

There are broad plaids composed of several shades of one color, equally fine in texture, and also semi-invisible tartan plaids, the color of which are also of the very darkest. Both are very soft and pleasant in effect, with none of the harshness usually inherent to plaids.

Plain, self-colored cloths, woven with broad band borders, find favor with some firms, such borders serving the purpose of trimming. The difference of shade is often very slight. In the use of fine serges, the difference is one of texture, not of color, the band being plain and close woven, or else ribbed rep fashion.

In Heavier Goods.

In the heavier goods of the tweed and homespun order, and the coarse serges provided for the more simple style of tailor-made, darkness of color is not so much the rule, with the choice of color is more limited. Brown is particularly favored, checked with one or two dark colors, as are black and white and gray mixtures.

Some of the serges are interwoven with fine checkings, or else are woven in wide bands alternately plain and twilled with white.

Heavy self-colored tweeds, backed with a dark check or plaid, are again to the fore for traveling wraps.

Checks also find expression in velvet. They often consist of narrow crossed stripings placed near enough to cut the material up into small square blocks of equal size. Such checkings will sometimes exhibit three or more colors, those used for the stripings being usually darker than the ground.

Tendencies in Colors.

A tendency toward deep, rich colors is noticeable in the plain velvets selected for making entire dresses and for combining with other materials of the same color, such as ribbed silks, tulle and the dark semi-transparent velvets of different kinds that are obtained on the winter list for day wear.

For trimming purposes velvets are provided in all shades of fashionable

colors, including the very lightest.

Some new pompadour velvets have appeared in Paris, especially intended for waistcoats, facings, undersleeves, and for the trimming of fancy coats and dress bodices. The floral patterns are printed in natural colors on white or light-colored grounds.

Panne is used for similar purposes as well as for covering hat shapes.

Fur is very much used as a trimming for smart dresses and costumes. One or two Parisian firms of dressmakers and milliners are showing a new yellow fur mottled with brown, under the name of "American rat."

Velvets Grow in Favor.

As the season advances velvets grow in importance. It may be remembered that we never gave voice to any misgivings on the score of velvets, though at the commencement of the season many Paris firms chose to consider them of secondary account.

Dressmakers make most use of velours souple, whether all cotton or an admixture of cotton and silk. As its name implies, it falls into soft folds, but is not quite so thin or so liable to draw at the seams as velour chiffon. This same may be said of velour frisson, which has a very short pile, and which is woven in such a way as to give somewhat the appearance of being moiré.

The new makes of duchess velveteen appeal very strongly to tailors, alike for building up complete costumes and for making coats to wear with cloth skirts.

Larger List of Pekins.

Some additions have been made to the list of Pekins. One of the new velvets Pekins has a very narrow white line hardly visible between the wide bands of colored pile.

Broad-striped velvet Pekins are mostly used for making suits to be worn with plain cloth or velvet skirts. Pekins composed of alternate bands of China crepe faconne sell well, as do satins and taffeta-striped velvets.

Velvets and mousselines woven with patterns in velvet or chenille may be numbered among the latest novelties. What reception they will meet with remains to be seen. Anyhow, it is a foregone conclusion that thin, transparent fabrics will remain in fashion all winter for elegant day dresses as well as for evening gowns.

For Evening Wraps.

Velvet and ottoman are the most

approved materials for carriage and evening wraps, while the heaviest makes of tweeds are pressed into the service for motor and traveling wraps. Fur wraps bid fair to be very fashionable. Caracul, brotschwantz, and scalekin take the lead, but a good deal is done also in brown furs, particularly mink and pine marten. All the leading furriers show chinchilla wraps, but this fur is getting very scarce, and imitations are very unsatisfactory.

On the other hand, the latest imitation sealskins deserve a good word. We should be puzzled to name the animal to which they originally belonged, but as they look extremely well and wear fairly, it is a question that the public, not having to pay the price of real seal, will not trouble much about.

—December Issue of *Le Costume Royal*.

Glimpses.

One of the dainty styles of jeweled neck adornments consists of separate motifs wrought exquisitely in yellow gold and in the lightest, most delicate manner. These motifs are arranged so as to be sewed on to neck bands of lace or finely tucked nets or mousselines. They are especially fit for youthful adornments. One may give a special order for any particular design or present an original one to be carried out. Flowers are the most frequent designs used.

Long Narrow Tippet.

It is evident that the long narrow fur tippet is made the medium this winter of novelty in fur styles. It is seen in three and four, as the foundation of shoulder pieces. In some lengths the tippets are plaited together upon the ends for ornament, and long tails added for a finish. This plaiting is quite a new feature, very much admired in ermine, or in minks. White fox with ermine is pre-eminent full dress fur for day or evening. Sables, chinchillas and dark, rich minks, together with baby lamb, are the winter's costly furs.

French Critics of Fashions.

That an associate of a French fashion paper is frank enough to admit, in a recent criticism of the fashions of the present year, so near its close, that they were only worthy of being worn when created by the best makers and made of the richest and choicest materials. This outspoken critic considers all reproductions of present styles cheaply turned out most dis-

figuring to the wearers, and, in fact, calls them monstrosities, rendering those silly enough to wear them as willing to make themselves ridiculous. Furthermore, it is also declared that the mass of women are void of taste, and of any idea of dress fitness. They persist in joyfully adopting, year after year, every ridiculous mode put on the market for their wear, however unbecoming or unsuited to their figures. No remedy seems possible, unless a law of the land be enacted obliging every girl in her youth at school to be educated in the art of dressing herself properly, being thereby made to recognize good taste from bad and fitness from unfitness.

The most luxurious style of automobile dress, consisting of two pieces, coat and skirt, or a coat alone, and looked upon as the smartest by long odds, is of the newly treated leather, as supple as that of a glove, yet firm and strong as it should be, for the hard usage consigned to it. The colors are a matter of choice, of course, but the most approved are khaki, olive green and pigeon gray. These long coats, made on tailor lines, are lined with quite thick broadens and leather tones or furs and finished with large, handsome buttons for fastening.

These repeat the coat color, and are rimmed with steel or colored metal. Leather skirts and coats have coats smart air when the best tailors fashion them. Since a single long coat runs up into three figures, we shall probably see more coats worn than two-piece costumes. Apropos of this leather, tailors are introducing pipings and narrow bits of it in lines, or motifs, on their smart street costumes, and have buttons made of cloth rimmed with the leathers to correspond.—December *Vogue*.

EXTENDS HOPE TO BEAUTY.

Dr. Brooks Says Radium May Prolong Youth Indefinitely.

"It is possible that the woman of the future may by an application of radium in proper quantities retain the youth and freshness for which she has been admired in her early teens when she is approaching the ripe age of 100," declared Dr. William R. Brooks, director of Smith Observatory, New York, in a lecture last night at the Peabody Institute.

"Perhaps by use of this wonderful radium we may have the magical elixir of life which seekers from time immemorial have sought to obtain, and

it is possible that by its use all of the baser metals may be turned into gold.

"Judging the future from the past and not going out of the range of possibilities, who can say what the future may not have in store for the users of that wonderful discovery, wireless telegraphy."

"By its use we may yet receive messages from the planets if they are to be sent."

"Developments in larvae," he continued, "which have been made with and without the use of radium have shown conclusively that those which had the radium applied to them would not develop with the same speed as the others, and that it took nearly three times as long when radium was present for the larvae to develop to their highest form. It is this fact that holds out the hope of an almost perpetual youth."

"Radium has also been used with success for many and varied things. It has been of use in cases of cancer and tuberculosis, and it is a well-known fact that wells and springs in which radium is known to be present in the smallest quantities are of medicinal value. By the spectroscopic we have been able to tell that radium is not only native to this earth, but to other worlds, and perhaps the elixir of life which seekers from time immemorial have sought to obtain is one of its properties."

In the second division of his lecture Dr. Brooks, who is a professor in Hobart College, dwelt on the possibilities of wireless telegraphy. Apparatus was displayed on the stage and two complete instruments for sending wireless messages were installed, so that the audience could actually see what the speaker was talking about. Some of the experiments made and successfully performed almost bordered on magic to the uninitiated. A message was sent across one table to another; instantly it was communicated to a music-box, which began and continued to play soft, sweet music. A ball was suspended from the top of a pole. Dr. Brooks touched the keys again, and the ball dropped as if let loose from an unseen hand. A clock was then placed in position and when another lever was sent into space it began to strike 11. Another touch of the keys and the hour of midnight boomed forth.—Baltimore Sun.

The Great Trouble.

"Of course," said the persistent charity worker to the great man, "it's sometimes hard to say 'no.' Don't you find it so?"

"It isn't hard to say 'no,'" he replied, "but frequently it seems very hard to say it in such a way as to make people realize that you mean it."—Catholic Standard and Times.